

SUSAN LEPOIDEVIN

A Celtic Journey

Over the years, I have grown to love the primitive firing process. Through the study of many ancient cultures, my work has evolved and transcended into my own unique personal expression. In the early years of my exploration with clay, I was most influenced by primitive folk art from many countries, including pre-Columbian, early Japanese especially the Haniwa figures, and African Art. When I moved to Canada in 1978, I was greatly moved by the Inukshuks in the North and the Inuit soapstone carvings.

From 1980-1985, my husband Steve and I ran a pottery business in Shawnigan Lake, on Vancouver Island. In the late 80's we abandoned our pottery business when Steve obtained a teaching job in Princeton, BC. We moved with our two young boys to a small acreage on the outskirts of this small rural community of 3000, where we presently live. I found that my natural surroundings filtered into my handbuilt work. Goats, chickens, and horses were just a few images of

country life that I used as subject matter for my abstract figurative sculpture.



Susan LePoidevin *Crofter's House*, sawdust fired, low-fire slips and glazes, 25.4 x 22.9 x 10.2 cm

In 1996, my family and I embarked on an adventure of a lifetime, a year living and working in Scotland. We landed in an ancient village on the east coast of Fife, bordering the Firth of Forth. History, culture, wind and haunting music are a few words that reveal my artistic impressions of Scotland. Light, poetry, and relics are a few more words that begin to explain my most unexpected emotional connection to this area. Whether it was a stone circle on an island in the North Atlantic or a sacred natural amphitheatre of stone and wooded greens tucked away below a thirteenth century kirk, I was touched by these reminders of past lives. As well, I was amazed that they still held their aura and fascination.

I was most influenced by Britain's unique architecture, rich and diverse landscape and its historical characters. I am now using these subjects as inspiration for my current work. My most recent sculp-

INSIDE

Made of Clay
@ Christmas

Canadian
Clay
Symposium
March 2002

New Gallery
Guidelines



Susan LePoidevin *Fleeing the Nest*, sawdust-fired, low-fire slips and glazes, 27.9 x 12.7 x 10.2 cm

GUILD WORKSHOP WITH ROBIN HOPPER

DECORATION, DESIGN & SURFACE ENRICHMENT

LAST CHANCE !

two day workshop
at the Shadbolt Centre
September 8 & 9, 9:30 to 16:30

This very full workshop contains an array of thrown work, principally to serve as vehicles for surface enrichment. Decoration techniques are likely to include coloured clay work such as agate ware, neriage and millefiori style blockmaking, traditional slipware and mishima, maiolica, brushwork, underglaze, overglaze and other glaze application and decoration. Accompanying videos complement the on-site demonstrations for processes either not possible in the time available or too complex for a workshop..

Robin has suggested holding a silent auction of the pots he will make at the workshop. It will be a great opportunity to own a 'Hopper' that you have seen being made!

Especially for participants: We will be ordering copies of the new revised issue of **Ceramics Spectrum**, featuring over one hundred Canadian potters, which will be available at the workshop. Robin will be more than happy to sign them.

Register at the Shadbolt Centre by mail or in person. Make cheques payable to the City of Burnaby and clearly mark on the cheque "Robin Hopper Workshop." Mail to the Shadbolt Centre, 6450 Deer Lake Avenue, Burnaby, V5G 2J3. Information 604.291.6864. Fees: \$90.95 (74.90 for students).

GALLERY OF BC CERAMICS NEW JURY GUIDELINES

After four months of consultation with members and the Board of Directors, the Gallery Committee has revamped our jury guidelines. You will find a copy of the new and improved guidelines included in this newsletter.

The major differences between the *old* and the *new* are as follows:

- the jury will now include the Gallery Manager as a voting member, as well as a craftsperson from another discipline;
- a maximum of 10 works will be considered at a time, and
- pre-registration is required;
- juror's comments will be available to those submitting work;
- all work juried in will be on a six month trial period.

The next jury date is October 15, 2001. Please contact the Gallery if you wish to register.

BOARD OF DIRECTORS 2001-02

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Jim Stamper <i>Workshops</i>	604.450.4602	<jstamper1@home.com>



Robin Hopper Chado Series 1999

Slide lecture

Friday September 7 at 19:00
Emily Carr Institute of Art & Design,
Room 328, Granville island.
\$5 at the door

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INSERTS

MOC application form
Gallery Guidelines
Robin Hopper Workshop

Oct Newsletter Deadline Wednesday September 12

Submit material to the Guild office
or email direct to the editor
Letia Richardson
<lrichard@sfu.ca>

PROJECT EMPTY BOWL 2002

This is our third biennial Project Empty Bowl to take place March 21, 2002 at the Canadian Craft Museum in Vancouver, BC. It is a fundraiser for A Loving Spoonful, an organization dedicated to providing nourishing meals for housebound persons living with AIDS.

The event is part of a long tradition of potters raising money for hunger relief. Participants at these events pay for a ticket which entitles them to a handcrafted ceramic bowl which is then filled with soups, curries, rice dishes or whatever other imaginative foods are to be served at that particular event. The origin of this event is with Lisa Blackburn and John Hartom in Oxford, Michigan. The original name of the event is *The Empty Bowls Project*. Our own Project Empty Bowl was directly inspired by the tradition founded in Michigan and is only one of many, many Empty Bowl events all over North America.

Our first Project Empty Bowl in 1998 raised \$20,000.00 through a silent auction and a live auction of large ceramic, glass and wooden bowls donated to the event by artists from all over Canada. The second event in 2000 raised \$30,000.00. We hope to exceed this amount at the next event in 2002. All proceeds go directly for hunger relief.

To donate soup bowls

Get a head start on your donation bowls! To contribute food-safe soup bowls (for 2 cups of soup) contact Rachelle at 604.874.8518.

Information for those who wish to attend the event

The event will take place March 21, 2002 at the Canadian Craft Museum. Tickets will be available early in 2002. Stay tuned for further details!

To ask permission to use the copyright Empty Bowls concept and name

Contact:
John Hartom <ImagineRen@aol.com>
Rachelle Chinnery

MADE OF CLAY @ CHRISTMAS

Applications are now being accepted for presentation space at the annual Made of Clay @ Christmas sale. Interested individuals can contact Jim at <jstamper1@home.com> or 604.450.4602 or pick up an application from the Gallery of BC Ceramics. See enclosed application in this newsletter. View www.bcpotters.com and follow the links.

Choice of spaces is on a first come first serve basis so it is important to choose more than one option. Cheques must accompany applications and be dated as per the application in order to register.

We will need plenty of volunteers to help guarantee this event's success. I will be putting together a 'volunteers needed' list for set up, tear down and other duties, but for now the advertising and promotion committee could use extra hands. Please let me know if you can donate any time or if you prefer any task in particular. Thank you.

Jim Stamper Chair

<jstamper1@home.com> or 604.450.4602

CANADIAN CLAY SYMPOSIUM

Plans are well underway for the second biennial Canadian Clay Symposium at the Shadbolt Center, March 23, 2002. Our theme is *Diversity in Clay*. Hard to believe it will be two years since the first successful event. We are planning demonstrations, shows, displays, slides, films, interesting topics, as well as the keynote address sponsored once again by the Northwest Ceramic Foundation.

You are probably wondering who will be presenting at the symposium. I'm really excited to be able to tell you the presenters are:

Alison Feargrieve • Sally Michener • Susan LePoidevin
Laura Wee Lay Laq • Pamela Nagley Stevenson
Clary Illian (author of *The Potters Workbook*)
Ron Roy (glaze guru extraordinaire)
Peter King • Peter Islay • Paul Mathieu

There certainly is something for absolutely everyone who is interested in clay. We are having articles on individual presenters in this newsletter. Alison Feargrieve was in June and Susan LePoidevin is in this issue. Stay tuned or you can keep track on the web www.bcpotters.com.

We'll announce topics in future newsletters. Also we will be sure to let you know who will be winning a free pass to the symposium for having an idea that becomes part of the agenda. There are plans formulating for exhibitions. The Canadian Craft Museum will be hosting the Empty Bowl auction fundraiser on Thursday, March 21 – a truly worthwhile cause to support and fun evening to boot. The Potters Guild of BC will feature a presenters' show as will the Shadbolt Centre. And yes, back by popular demand, we will be having the *Ceramic Roadshow*. We're really looking forward to the gems that each of you will contribute for the day. As a new feature there will be a mug fundraiser. We will all enjoy.

Early bird registration starts October 15 through the Shadbolt Centre for the Arts, 6450 Deer Lake Avenue, Burnaby, BC, V5G 2J3, 604.291.6894.

The cost is \$75 plus GST for \$80.25, add lunch and total is \$91.02. So stay tuned for more information and be sure to register early this year.

Cathi Jefferson

SUSAN LEPOIDEVIN

continued from page 1

tures, some of which were on display at the 17th Annual Fired-Up Show in Metchosin in May, reflect the many changes that are happening in mid-life. As my oldest son prepares to go to University, I am returning to Western Scotland to do a six week artist residency at Kilmartin House, a center for archaeology and landscape interpretation in the Kilmartin Valley.

Most recently, I have enjoyed doing children's workshops through the schools. I have shared with them my very simple technique of house building and watched them bring their own life experiences to their pieces.

My artwork has been a tremendous outlet for my emotions with regard to the people and places in my present and past. To be able to express this through the medium of clay, I feel, is a great gift. I am sure I will continue to use this route of expression for many years to come.

Susan LePoidevin

Biography

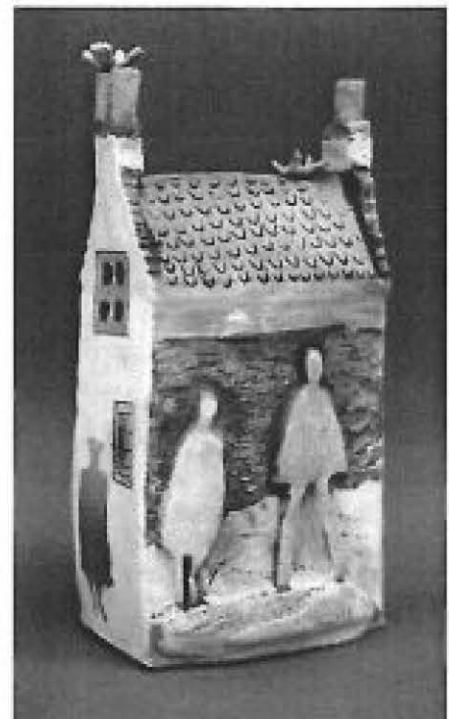
Born in New York in 1954 Susan Delatour LePoidevin studied at the University of Oregon before receiving her BA from the University of California at Santa Cruz in 1976. Susan also spent a year at Sun Valley Centre, Idaho, and two years at the Banff Centre, Alberta. Her primitive fired sculpture has been exhibited in cities across Canada and the United States. She now resides with her family in the interior of British Columbia.

Techniques

These sculptures are made from earthenware clay and are fired by means of a primitive fired process. The glaze and underglaze are applied at the greenware state and then fired to a low temperature in an electric kiln. Afterward the pieces are transferred to a brick box where they are covered in sawdust and peat moss and smouldered for 12 to 24 hours. When the sawdust has completely burned down, the pieces are removed.

Right: **Susan LePoidevin** *Spirit of Place*, sawdust fired, low-fire slips and glazes, 30.5 x 15.2 x 7.6 cm

Below: **Susan LePoidevin** *St. Columba*, sawdust-fired, low-fire slips and glazes, 15.2 x 27.9 x 17.8 cm



Susan LePoidevin is a presenter at the second Canadian Clay Symposium March 23, 2002

Artists Interested in Access to Exhibitions and Travel

When Daniel Park from Korea installed the show of Korean Potters at the Canadian Craft Museum this past summer, he asked about getting some interested people together in Canada to set up a non-profit society to advance British Columbian arts and crafts. He works with a non-profit society in Korea raising money to show

Korean Culture in other places such as Canada. He feels a similar plan could be organized in British Columbia to promote arts and crafts in Canada as well as show work in Korea and elsewhere. He says we need a non-profit society to generate funds for travel expenses.

If you are interested in this project and/or have skills to contribute in organization and applying for grants, please contact Maureen at <beardsley@telus.net>. She does not want to lead this project, but will help facilitate in the early stages until someone can.

Mauren Beardsley

GALLERY OF BC CERAMICS

CALL FOR SUBMISSIONS

Exhibition Proposals for 2002

Don't forget that the deadline for submission of exhibition proposals for the Gallery of BC Ceramics is **September 15**.

The proposal should include:

- 6-10 slides or photographs showing quality and range of work intended for exhibit
- biography/resume
- statement about your work
- description of the work to be exhibited (the process, price range, and dimensions and number of pieces)
- proposed title of the show, and a paragraph describing the exhibit

Some important information for those wishing to submit a proposal:

- all applicants must be members in good standing of the Potters Guild of BC
- all work exhibited must be for sale
- all work must date no earlier than January of the preceding year
- the artist receives 50% of the retail price of any work sold
- the duration of the exhibition is approximately one month.
- all shipping costs to and from the Gallery are the responsibility of the artist.

The Exhibitions Selection Committee will try to contact submitters by October 15 in writing only. No critique is provided.

To obtain a complete list of the guidelines please contact the Gallery.

Phone: 604.669.5645

Email <bcpguild@intouch.bc.ca>

Interested in selling in the Gallery? Jury Guidelines

The next deadline is October 15

As mentioned in the last issue, we are enclosing the revised guidelines with this newsletter. Again, if anyone has any ideas or concerns please let us know.

Kimcha Rajkumar

Gallery Manager

FALL EXHIBITIONS

September 6-October 2

Sandra Dolph

West Coast Lichen

Opening September 6, 18:00-20:00

Originally from New York, Sandra Dolph now makes Galiano Island her home. Sandra has taught pottery all over the United States and Canada. In the spring of 1998 and 2000, she studied pottery making and Zen meditation in Japan. Her new work, featured in the September exhibition *West Coast Lichen* at the Gallery, is a series of organically shaped and decorated vases. They are inspired by her long daily walks along the shores and in the forests of Galiano Island.

Sandra's work is wheel thrown and altered. Each form receives an initial coating of terra sigillata or underglaze, and then a lichen glaze is applied on top and fired. After the first firing, she examines each pot to decide whether more glaze should be applied. Often repeatedly fired until the desired colour and texture is achieved, her work is rich and evocative of the natural beauty of the Pacific Northwest.



Sandra Dolph *Rock*, clay vessel with lichen glaze, 8.75 x 10.0 cm

October 4-30

Jacqueline Robins

Place

Opening October 4, 18:00-20:00



Seasonal Traditions

Deadline November 26-28

Once again, the Gallery will host an open, unjuried show for members of the Potters Guild of British Columbia during the month of December. Last year the show was the most successful group show we have ever had; I encourage you to consider participating. The show was titled *Seasonal Traditions*, and given its success, we want to continue using this theme.

Anyone wishing to participate in this year's show must have their work delivered to the Gallery between November 26 and 28, with price tags attached and an inventory sheet included. Customers really like to know a little about the potters who make the work they buy; please include an artist statement. We would welcome it. *Seasonal Traditions* will run from November 30 to December 24.

Tea & Cakes exhibition with works by

Maggi Kneer and Jan Smart continues until September 4

BOOK REVIEW

Barrel, Pit and Saggar Firing: A Collection of Articles from Ceramics Monthly. Ed: Sumi von Dassow, Pub: The American Ceramic Society 2001, 148 pages, colour and B/W photos of works and works in progress. \$25US ISBN: 1-57498-127-7

Ceramics Monthly has recently compiled a series of previously published articles into one comprehensive handbook entitled **Barrel, Pit and Saggar Firing**. The articles cover multiple aspects of this type of ceramic technology, including various aesthetic and philosophical approaches. This handbook is a terrific reference book for anyone interested in primitive firing.

The book opens with a series of commonly asked questions about the process with earthenware, stoneware and porcelain. Following each question is a brief response referencing particular potters whose work is featured in the following pages. In the area of colour development potter Glenn Spangler discusses fabric paint soaked pine chips in pit firing. Paul Soldner compares the colour results of low-fire salt fuming to high-fire wood firing, and others go off the map with acrylics, gold leaf and black latex in post-firing embellishment.

In technological approaches to these firing methods, an apartment bound potter illustrates pit firing with dung in a balcony barbecue; beach combers stack in seaweed, clamshells and seawater. Others share their success stories of burnishing with salt-laden slips, stencil and masking techniques, and wrapping with copper wiring.

In the myriad of methods there is a common thread - unrestrained experimentation. Any one of the articles gives the reader a starting point for their own experimentation in this no-hold-barred realm of ceramics. It is a collection that when viewed all together reminds us that the only limitation in clay is in what we are willing to try.

Rachelle Chinnery

CALL FOR ARTISTS Inspired by Gardens

Mike Maslenki, CBC producer, is developing a series of documentaries on Artists' Gardens for the CBC. He is looking for artist/gardeners from across Canada who find inspiration for their work from their garden and/or artists who consider the garden to be an extension of their craft. He is looking for painters, sculptors, potters, ceramic artists, designers, artisans, performance artists, musicians, actors, dancers, and writers who are also keen gardeners and feel an artistic connection to their spaces.

Write Mike Maslenki, CBC Vancouver, P.O. Box 4600, Vancouver, BC, V6B 4A2 or 604-662-6679 or fax 604-662-6414. Email <mike_maslenki@cbc.ca>

Writing Course Gives Arts Professionals an Advantage

Artists and craftspersons often need to be advocates for themselves and their work.

Capilano College can help through a specialized course in communications and the arts this fall. Communications 153 is a course in enhancing your arts career through your writing. You need to know how to write proposals, and how to summarize your background in a resume, biographical notes, and artist's statement. As well, you will develop written materials for an artistic project of choice.

Who would benefit from the course?

Any working artist, craftsperson, musician, photographer, film-maker, dancer, or actor.

Running from September 7 to November 29, CMNS 153 meets Thursdays from 2:30 to 5:30 on the Lynnmuir campus of Capilano College. Registration and tuition cost about \$160. For more information, contact CMNS Coordinator Crawford Kilian at 604.983.7585 or <ckilian@thehub.capcollege.bc.ca>

LETTERS

Children and Ceramics in a New Book

I am trying to get the word out about an opportunity for children (ages 6-12 or so) to have their handbuilt ceramic art featured in a new book being published by Lark Books. The work of selected artists will be featured in a gallery. Artists will be credited in the book, featured in a brief biography and receive a complimentary copy of the book. Our website is <http://www.larkbooks.com>; it has the direct link with information about the book.

If you have any interest in participating, please do so and share the information with others. Or if you can suggest others to contact, (teachers) or e-mail discussion groups where I might post a notice, please contact me.

Thank you
Veronika Gunter
Assistant Editor, Lark Books,
50 College St., Asheville NC USA 28801
Tel: 828.253.0467; fax: 828.253.7952;
e-mail: <veronika@larkbooks.com>



jim stamper

equinox xouinbe

october 5 - 20, 2001

presented by DYNAMO arts association
142 west hastings street vancouver bc

opening night october 5
with entertainment by SPIKE
host of cfr's northern wish

TECHNO TIP

I've Always Done It This Way!

For every mile of highway there is two miles of ditch! If we compare ongoing pottery production to a highway, then many of us spend some time in the ditches with troubles. It is hard to accept a kiln load of warped, bloated, dunted or crazed ware or a drying rack of cracked pots. I've seen some potters cry and others go bankrupt when unable to solve a problem. That's why I'd like to promote a middle-of-the-road approach to production practices and an understanding of the trade-offs of your process and materials.

If you think you have a process or a clay body that enables you to break the rules, think again. Materials, bodies, and your process vary; you need to have some margin-for-error to prevent problems. *The nature of ceramics is that if you do your best and your suppliers do their best, there will still be problems.*

For the sake of argument, let's assume you're in trouble. You think the clay is the problem. You need to solve the problem. Let's consider some viewpoints that can get in the way.

I've always done things the same and now there is a problem; it is not my fault.

Have you really always done it this way? Are there changes you have overlooked? Is the way you have always done it the best way? If you have been *driving on the shoulder* by taking shortcuts in the forming, drying or firing process, then is being in the ditch a surprise? Is it possible that no supply company can deliver the kind of consistency that your *push-the-envelope* process requires?

We are too busy; we don't have time to change our process.

By understanding every detail of the process and optimizing accordingly, industry has figured out how to fire ware in less than a hour cold to cold. Maybe you could analyze your situation and solve the problem and cut time. Clay manufacturers are happy to help. Call them early. Remember, each clay has a complex personality. It is often better to work out the problem than start over with a new body. However be ready to switch if an evaluation demonstrates the need.

I'll worry about making the ware; the clay manufacturer can worry about keeping the clay consistent.

First, are you paying due attention to making the ware? What condition is your kiln in? Does it fire evenly? Do you really know what temperature it fires to? How do you dry ware? Do you stress test your glaze to make sure it won't craze and pieces won't crack on sudden heating or cooling? Second, how trusting are you? At Plainsman Clays we've been burned enough times that we cannot afford to take this view with our refined clay suppliers. We do test each clay body run for many physical properties and compensate recipes to smooth out variations. But we do not test for things like thermal expansion, ultimate particle size, chemistry, and mineralogy. If you like to run your business on the shoulder of the highway, variations in these could put you into the ditch.

I don't need to know that technical stuff; just give me a good clay and glaze recipe and I'll do the rest.

How do you know what to do in the event of a problem if you don't know technical stuff? Doing the rest involves dealing with variations in your process.

I've been potting for 20 years; I know what I am doing.

Old habits die hard and can bring trouble. No matter what experience you have, the wise course is to be open to logical reasoning on why you should do something differently. Depending heavily on a traditional but shaky technique will bring a day of reckoning.

So-and-so said this is my problem.

Did they explain logically why?

This body is crazing my glazes.

Glazes craze because their thermal expansion does not match the body. You have to change one or the other. Firing slower just hides the misfit problem; time will display it. There is only one fix: adjusting the thermal expansion of a glaze. It is easy. You should be using an adjustable glaze so you can fine tune on an ongoing basis. You should be doing ice-water:boiling-water testing. Check digitalfire.com for more information.

Do you understand the tradeoffs of your body and process? For example, vitreous bodies tend to warp. Vitreous stonewares may tend to bloat on overfiring. Highly plastic ones tend to crack on drying. Porous functional ware bodies will leak and break easily. Low silica or high feldspar glazes contribute to crazing. Misfitted glazes severely impact ware strength, etc. Understanding your clay body and being in contact with the manufacturer is good. Plainsman Clays, for example, publishes very detailed body data sheets at its website www.plainsmanclays.com.

You are free to email any time about a body problem; don't suffer and suffer without seeking help.

We are all going to weave on the one-way highway of ceramic production, but if you are near the middle you will stay out of the ditch.

Tony Hansen

[<thansen@digitalfire.com>](mailto:thansen@digitalfire.com)

Digitalfire Corporation

<http://digitalfire.com> Calculation/

Database Software for Ceramic Industry

Techno Tips are written by Tony Hansen with the support of Plainsman Clays Limited in Medicine Hat, Alberta. Greenbarn Potters Supply in Surrey, and Vancouver Island Pottery Warehouse Inc near Nanaimo are local affiliates.

ARTIST-IN-RESIDENCE

deadline September 14

Canadian Craft Museum invites craftspeople, designers or crafts/design teams from distinct communities to submit proposals for an artist-in-residency program lasting one to three months, February to June 2002. The intent of the program is to give artists the opportunity to create new works offering innovative interpretations that reflect the cultural diversity of Vancouver and encourages and promotes intercultural understanding and community involvement.

Eligibility: all craftspeople or designers based in Vancouver from a distinct community (a group defined by race, ethnicity or disability for the purposes of the grant program).

Submission: letter of interest including relevant experience, CV, availability, description of understanding of the role of artist-in-residency, one page proposal including description of project and drawings (optional), budget in detail, support materials (slides 10 maximum and clearly identified with separate list or video 5 minutes maximum), two reference letters.

Canadian Craft Museum, 639 Hornby Street, Vancouver, BC, V6C 2G3. Attn: Catriona Travers, Education Coordinator

CALL FOR ENTRY INTERNATIONAL PRIZE

deadline September 1

The Shepparton Art Gallery, Australia, organizes a bi-annual international ceramics award called the Sidney Myer Fund International Ceramics Award.

There is no charge to enter and the first prize is \$15,000 AUD with a further \$9,000AUD in merit awards. The award is acquisitive and a shipping subsidy will be available for the successful entrants. Entry is by slide accompanied by the entry form. The winners will be selected from the actual pieces by an international judge.

For entry form: include name, address, telephone numbers, email, date of birth, male/female, CV, title of work and number of slides, dimensions indicating what is height, width, depth, materials, technique, number of parts to entry, sale price AUD\$ (include 22% commission and GST)

Send to: Leanne Willis, Director, Shepparton Art Gallery, Locked Bag 1000, Shepparton Victoria, 3632 Australia. Email <artgal@shepparton.vic.gov.au> Tel: 61.3.5832.9861 Fax 61.3.5831.8480

yul-tensils EXHIBITION

deadline October 15

Contemporary Crafts Gallery in Portland Oregon, is seeking fine artists/craftspeople to participate in *yul-tensils*, an exhibition of fanciful kitchenwares. They are looking for innovative and challenging interpretations whether functional or utilitarian, aesthetic or conceptual, created in wood, metal, glass, fiber, and/or ceramic.

Send slides of 3 works maximum (no more than 2 slides per work) plus a cheque \$15US payable to CCG.

Contemporary Crafts Gallery, 3934 Corbett Ave, Portland, Or, 97201. www.geocities.com/ccgpdpx or email <ccg3934@aol.com> or 503.223.2654

CERAMIC EXHIBITION UBC Vancouver

A Connoisseur's Collection: Chinese Ceramics from the Victor Shaw Donation continues to December 31. Created over 5000 years, the objects are made of ceramic, bronze and precious metals. Each piece reflects the collector's sensitive eye and discriminating taste and in turn a long tradition of Chinese connoisseurship.

Museum of Anthropology, University of BC, Vancouver. 604.822.5087 or see www.moa.ubc.ca

WORKSHOPS

with DENYS JAMES

San Miguel de Allende, Mexico

November 29-December 14, 2001

Handbuilding workshop/excursion/language/art/tours



Oaxaca, Mexico

January 17-February 5, 2002

Workshop/excursion/language/art

Information or Registration

DENYS JAMES

182 Welbury Drive

Salt Spring Island, BC V8K 2L8

Phone/fax 250.537.4906

e-mail <denys_james@hotmail.com>

Website: www.denysjames.com

ARCHIE BRAY FOUNDATION

September 14-16 **Norm Schulman Assembled Vessels: from slab and wheel** \$150

Archie Bray Foundation, 2915 Country Club Ave, Helena, MT 59602. 406.443.3502, fax 406.443.0934, email <archiebray@archiebray.org> and see website www.archiebray.org

GUILD JOB POSTINGS

The Gallery of BC Ceramics has the following two positions available through Youth Community Action, sponsored by the BC Museums Association. The positions begin in September and run until the end of December of this year.

Applicants must be:

- British Columbia resident
- between the ages of 15 and 24
- planning to attend a post-secondary program within five years
- have a valid Social Insurance Number
- legally entitled to work in Canada.

Apply by sending a resume and letter including your goals to:

Potters Guild of British Columbia
1359 Cartwright Street,
Granville Island, Vancouver, BC
V6H 3R7
Attention: Kimcha Raijkumar

Gallery Assistant

Duties:

- assist with the setting up and taking down of exhibitions and opening receptions
- assist with packaging and shipping of work to out-of-town customers
- performing sales transactions using computerized system
- general customer service

Qualifications

- some experience with computers
- friendly outgoing personality
- willingness to learn
- some cash handling experience preferred

The Youth Community Action Program allows eligible youth to participate in approved work experience opportunities with community based organizations. The successful candidate earns \$8.00 per hour in tuition credits. These credits can be redeemed at a designated public post-secondary institute and private training institutes for tuition fees. Tuition credits will be awarded once the placement has been completed and can then be used toward future education costs. For more information about Youth Community Action, visit the BC Museum Association site at <http://museumassn.bc.ca/YCA/>.

Library & Artist Records Administrator

Duties:

- sorting and organizing the Guild Library
- establishing a database of library titles
- maintaining current artist biographies
- establishing a database of artist statements

Qualifications:

- must be able to type
- some experience with computers, knowledge of Excel an asset
- highly organized
- ability to work unsupervised
- meticulous
- willingness to learn

Gerstley Borate is Back... (for a while)

Laguna Clay has recently let us know that they have located and purchased a limited amount of unprocessed Gerstley Borate, which they are having ground to the traditional specifications. This supply may last from 1-2 years, or may go much faster depending on customer demand.

Laguna will keep prices reasonable, although they anticipate a couple of price increases during the lifetime of the supply in order to offset the cost of storing a large inventory of this material.

Shipping of Gerstley is expected to start sometime this summer. Give us a call at Greenbarn for current pricing and availability. We'll be getting some as soon as it is available from Laguna.

9548 192 Street,
Surrey, B.C. V4N 3R9
Phone: 604-888-3411
Fax: 604-888-4247

GREENBARN
POTTERS SUPPLY

Monday -Friday 9-5
Saturday 9-1
Closed long weekends
e-mail: greenbarn@telus.net

Members Impressions from the Micki Schloessing Workshop

Micki Schloessing's workshop was a great success and greatly enjoyed by everyone who took part. It was the first time the new salt kiln at Capilano College had been fired, and the results were extremely successful. Micki enjoyed her stay in Canada and the interaction with her group of students. The best thing about these concentrated workshops is the amount of work that is produced, the steep learning curves and the very close personal sharing of information among the group.

Maggi Kneer



Micki Schloessing
wood/salt glazed teabowl

Danny Kostyshin's Diary of Micki Schloessing Workshop

day 1

Twelve of us arrived at Capilano College with a wide assortment of pots in different clay bodies. After introductions by Cathi Jefferson, Micki discussed slips and glazes and how they would react either alone or in combination with our clay bodies. We made hundreds of clay wadding balls (equal parts of alumina hydrate and epk) and fixed them to the bottoms and lids of our slipped pots with white glue. This prevents the salt vapours sticking the pots to the kiln shelves. With Sam Kwan's help, we loaded the kiln, making sure everyone had work in the choice areas of the kiln. Cone packs and test rings were put in place and the kiln was bricked up.

day 2

The kiln was started, and we took time out to see slides of Micki's work, primarily functional faceted tea bowls, colanders, bowls and handbuilt plates. She then discussed her no fuss decorating techniques - such as the use of her fingers in the wet clay and slips or the use of her fingernail to incise lines into the clay for the eventual pick up by the salt glaze. Next she demonstrated her low impact throwing techniques using the kick wheel, and worked with us all on an individual basis.

Around midnight, when the kiln was at cone 9, it was time for salting. We used a saltwater mix of one pound of salt to one gallon of water, sprayed into the peep-holes, and rock salt introduced into the kiln on angle iron pipes making a loud pop

and crackle. The taste of salt was on all our lips. Micki looked stunning in her pink beret and sunglasses, an outfit to protect her hair and eyes. We all took turns in salting the kiln and watched the great cloud of sodium chloride vapour coming from every hole in the kiln.

We finally finished in the small hours of the morning, closed off the kiln, and dragged our weary bodies home.

day 3

We all arrived tired but continued with Micki's throwing exercises and trimmed our pots from Wednesday. Micki offered us many good suggestions, and in turn learned a few tips from some of the class. Micki has also participated in the Millennium Plate Project, one that I have also been doing for the past two years. The idea of the project is to capture time using personal symbols or ideas around the project. I created two bowls, one for Micki to slip and draw a personal symbol, which is dated and signed, and the second bowl became a 'document' of time that all participants signed in the wet clay. These two bowls will be included in the next salt glaze firing, and eventually will join other bowls in a future exhibition.

day 4

This was the day for the unbricking of the kiln, preceded by a potluck, where we toasted the kiln and the gods of fire, salt, air and earth. We also looked at slides of salt firings that Micki has participated in

and discussed the various kilns, their successes and failures in reaching temperature and salt distribution. We looked at various kilns in the pre-fire and post-fire stages to gain some insight as to how the salt and fire worked together. The stacking process can create designs where the wadding is placed.

At last the kiln was unpacked, and it proved to be a successful firing. Our pots were placed on the ground as they had been in the kiln so we could see how the salt and fire had reacted, and which areas had been more successful than others. The work was analysed as to the suitability of the clay bodies and the slips used, so we could use this information to our advantage in the next firing. I personally learnt my work was far too thin, causing some warpage. The high iron content of the clay worked well in areas that received a high salting, but not so successfully in low salt areas. I will have to make chunkier pots next time.

We all enjoyed the exchange of experience and knowledge between the participants and our instructor, and it made me more aware of how difficult access to a salt kiln is for the urban potter.

My thanks go out to all and especially to Cathi and Micki, who will become a fellow artist to connect with at a future time and place . . .

Danny Kostyshin

Workshops and Member News

I spent two weeks in July at Red Deer College, and drove up with Molly Magid. We were both enrolled in *Ceramics and Print*, taught by Paul Scott from England. He wrote the book, *Ceramics and Print*; a new edition will be available in September, plus his new book, *Painted Clay*, was reviewed in the July/August issue of *Ceramic Review* (UK).

We were a class of eleven from BC, Alberta, Saskatchewan and California, including Trudy Golley, the new Head of Ceramics at Red Deer. What I really enjoyed was the variety of experience and backgrounds of everyone and how much you can learn from your peers as well as the tutor, plus the opportunity to work all day and evening with no interruptions. We were fortunate to have slide lectures by Trudy Golley and Greg Daley, the glaze king from Australia, who had just finished lecturing at both Metchosisin and Calgary. I think the opportunity of being able to get away from the daily grind and have the

luxury of being able to concentrate on nothing but clay is tremendous. You build a very close bond with like-minded people, and I think this is one of the great benefits of the clay world. Everyone is very happy to share techniques and information and these are all adapted in a different way. I have met many great and interesting people at workshops, and have made many lasting friendships.

We are always interesting in hearing news of workshops, so please send any information to Letia, the editor. If you are worried about writing, we can help out. Write to the Guild office, email or call; see the back cover for addresses, numbers, etc.

Maggi Kneer

Donald Hutchinson was featured in an article *Balance and Harmony: Don Hutchinson has crafted earth into exquisite pottery for 35 years. Pacific Rim Magazine*, volume 2, number 3, 2001, 48ff, Langara College, Vancouver BC.

2001 Tozan International Wood Fire Festival

The Tozan International Wood Fire Festival was a great success. We have Korean potters wanting to come back for the next firing and also Michael from the Quebec Labrador Border. It was a very good firing and the workshops went very well, as we knew they would with the quality of demonstrators. The public of Nanaimo and area was another success story. They attended the firing in droves. Some came back every morning, afternoon and evening. They became friends as do all people who come to the kiln. They came to see the potters working in the studio as well as the slide shows at night. The Nanaimo Art Gallery had the most visitors in one day that they ever had. People just kept coming. Please see our web site at www.tozan.bc.ca. The pictures are just wonderful and tell much more than words.

Nanaimo Art Gallery showed Tozan Fired works from its recent and earlier firings. Opening was Friday, August 17 and continues to August 29.

Maureen Beardsley

FALL WORKSHOPS

Robin Hopper *Design, Decoration & Surface Enrichment*

2 sessions Sa & Su 9:30-4:30pm Sept 8 & 9 \$85.60

Linda Doherty *Making Pots for Wood or Soda Firing*

5 sessions M 10:00-1:00pm Sept 10-Oct 1 & Oct 22 \$79.02

Debra Sloan *Clay Sculpture*

9 sessions (includes model) M 7:00-10:00pm Sept 17 \$157.86

Linda Doherty *Elementary Extrusions*

9 sessions W 10:00-1:00pm Sept 26 \$137.96

Sharon Kallis *Terrific Trolls & Sensational Scones*

1 session Su 10:00-5:00pm Oct 21 \$42.80

Call for times and details of the following courses and workshops:

Jay MacLennan (Su) **Sabrina Keskula** (M) **Rosemary Amon** (Tu) **Barbara Toohey** (Th) *Introduction to Pottery* • **Darrel Hancock** *Continuing Pottery* • **Gillian McMillan** *Intermediate Wheelthrowing* • **Darrel Hancock** *Throwing – Intermediate/Advanced* • Instructor TBA *Wood Firing Workshop*

Pottery Open Workshops for practice/non-instructional

Su, M & W 1:30- 5:30pm; W 5:30-9:30pm beginning Sept 16. Drop-in fee: \$6.29 (student), \$8.99 (others)

604.291.6864 for information on all fall programs and workshops



SHADBOLT CENTRE FOR THE ARTS
6450 Deer Lake Avenue
Burnaby, B C V5G 2J3



Sharon Kallis

SHADBOLT CENTRE for the ARTS

WANTED

Used electric pottery wheel. Anne
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MEMBERSHIP

Renewals

You can renew your membership in two ways:

- by visa, cheque or cash in person at the Gallery of BC Ceramics
- by visa or cheque and mail to the Guild office; mark the envelope and cheque with 'membership renewal'. See address below.

New Membership

Use the two methods above. If you submit by mail, please mark your cheque and envelope 'new membership'.

Questions

Call Ronna Ander 604.921.7550 or email
<rander7@attglobal.net>

FOR SALE

Airbrush and compressor \$30.00. **Kiln** low-fire with clay and kiln shelves, tools, heavy solid table, underglazes etc. and many accessories \$500 firm + you pay for qualified unhook. **Stained glass grinder & some glass** \$25. Susan 604.271.5961
<suekavanagh@home.com>

Gas kiln 4 burner, 14 cu. ft. "AIM" up draft, cone 10 with kiln sitter and all gas connections and shut offs \$1500. Large number of smaller unused **kiln shelves**. Randy 604.921.7827 or fax 604.921.7542

Gas kiln 60 cu ft, 15 ft brick chimney, hard and soft fire bricks, shelves, gas pipe, angle iron \$1000 OBO. Bob 604.714.4039

Home plus pottery studio/gallery for sale or rent on Mayne Island, BC. Ideal working environment - idyllic and peaceful surroundings and yet only a 1 1/2 hour ferry ride to Vancouver. Small 2 bedroom house plus 950 sq. ft. heated studio/gallery with 120 amp service. Very private 1.9 acre yard but ideally located close to the village centre, school, health centre etc. Includes fridge, stove, washer, and dryer. Wood stove and electric baseboard heat. Please contact Dereck @ Sussex Realty 1-800-291-6601, e-mail <Dereck@Gulfport-Realty.com> or visit www.Gulfport-Realty.com to view property.

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Bookkeeper Katrina Dennis

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address below

Gallery Hours
10:30 - 17:30 daily

The Guild thanks The Printing House for its generous contribution to help produce the newsletter.

POTTERS GUILD OF BC NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members.

Submissions: send articles, reviews, images, members news, letters and information by the second Wed of each month. Unclassified and articles may be edited for space.

Membership Fees for 12 months (incl GST)

Individual \$40 Senior (65 +) or Student \$25 Family/Studio (max. 4 people) \$55
Group/Institution/Corporation \$80

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